

LATIN NOTES

Published by the SERVICE BUREAU FOR CLASSICAL TEACHERS maintained at Teachers College, New York City, by the AMERICAN CLASSICAL LEAGUE. Eight Issues, October to May.

Price of Subscription, \$1.00 with Membership in the LEAGUE

Entered as second class matter March 20, 1924 at the post office at New York, N. Y., under the Act of March 3, 1879

Address communications to FRANCES E. SABIN, Director of the Bureau

Issued in the interests of the teachers of Secondary Latin and Greek

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Vol. VII

January, 1930

No. 4

A TRANSITION TEXT

The beginning of the third year of Latin study presents a problem which has been changed to a very considerable extent by the increased range of possible choice for the texts read in the second half of the preceding year. As greater freedom in the texts selected for the third year also is now permitted, the question of a more gradual transition from narrative, which up to that point has dominated the course, to the oratorical style as represented by speeches of Cicero, is sure to be raised. It will no longer go without saying that the very first pages of Cicero to be read by the pupil shall be his excoriation of Catiline. If there are those who think the abrupt change into heated invective may even appeal to some students as a welcome relief from the sameness of military narrative, this argument loses force in direct proportion to the amount of reading done outside of Caesar in the latter part of the second year.

Obviously a text which is to bridge the not considerable gap between simple narratives of whatever type and the language of oratory should still contain something of the narrative element, that familiar ground be not too suddenly abandoned. No less evident is the propriety of limiting the oratorical element at first to style less sustained and intense than what we find in such speeches as have been most frequently read in schools. The difficulties of a pupil first approaching Cicero in a violent invective are familiar to us all, even when the utmost efforts have been made by the editors to smooth the way by ample notes and frequent bits of translation. The hard fact still remains that the *puerilis animus* does not easily adjust itself to something so utterly different.

Hence we may well look into the possibility of a gradual transition and the propriety of placing at the beginning of a new year the reading of a text which combines all the desired elements for that purpose. Naturally Cicero's Letters suggest themselves as offering examples of unadorned style and including narrative passages. With few exceptions, however, they require too much attention to the historical setting and current events to make them serve this particular purpose, admirable as some of them are for the latter part of the third year. And they cannot be said to lead over from simple story-telling or more formal narrative to the oratorical manner. It is equally plain that, except in some specially prepared selection, the philosophical and rhetorical works have nothing to offer for our present purpose.

There remain only the Orations, and among these most are excluded at once as beyond the capacity of pupils at this stage, whether because a complicated law case is involved, or in view of the knowledge of history essential to an understanding of the speech, or a certain

formality and solemnity of style even in some easy speeches, as the 9th Philippic.

We shall need a text which has as little as possible of these three elements, and at the same time, if possible, has to do with things tangible and visible, while including tales told with animation, some examples of plain, matter-of-fact style, some specimens of real eloquence. These requirements negative and positive are hardly to be found anywhere else than in the Fourth Verrine, which has but a single subject,—Verres's artistic plunder and the flagrantly illegal means by which he made that celebrated collection. Here then, in the fourth book of that undelivered Second Action against Verres, the methods employed by an unscrupulous collector, making scandalous use of all the resources of his position as a provincial governor, were to be branded by the orator as those of a criminal who disregarded every canon of honest administration.

The subject matter is thus of interest from every point of view, and the arrangement of the varied material in the most effective order is one of those marvels of disposition, most instructive to the student of today. Having to deal with statues, paintings, silverware and other valuable objects taken from private owners and from the cities of Sicily as well, Cicero with great ingenuity arranges the assorted robberies from individuals in such a way that with marked variety of treatment and all the resources of entertaining narration he leads us up to the most flagrant case, that of the great golden candelabrum studded with jewels, and intended by its owner to be a princely gift to the restored Temple of Jupiter Capitolinus, then nearing completion. Thus the object itself, as of immense value and sacred destination, serves as the best possible transition to the temple statues and other consecrated objects to which the orator is about to turn. The effect of climax in this central passage is further heightened by two facts—that the owner of the candelabrum was a Syrian prince and an ally of the Roman state, and that the temple thus to be deprived of a conspicuous ornament was that of Jupiter himself. In the second half of the speech we have cities instead of individuals as sufferers, and the works of art described are those doubly treasured as monuments long familiar to the inhabitants, either venerated in their temples or linked with the secular history of that city. These cases too are arranged with great skill to lead up to a climax, not without vivid descriptions, particularly of sacred places, such as Henna, on its impregnable rock, and, last of all, of the greatest of their cities, Syracuse. Thus the tale of robberies culminates in those of which the capital of the province was the victim. But this climax had another motive as well. For from the Syracusans Verres had extorted a nominal eulogy of his

administration, and had hoped that such support would be of service when he had to stand trial. From Messina also the governor had had what we should call a coat of whitewash. And to lessen the effect of such evidence for the defence, Cicero had made his whole series of robberies begin with that city and the loss of choice treasures by one of its most prominent citizens. Thus the two cities alleged to be not unfriendly to Verres are conspicuously placed respectively at the beginning and near the end of the speech,—a striking example of the orator's skill in disposition. And they are coupled together in his closing chapters.

When we have a text offering so much of varied interest and entertainment, containing passages in very simple language, others highly animated, still others vividly descriptive, one can only wonder that selections from this speech, such as are found in some of our editions, have not been used by teachers as a bridge from Caesar or other narrative prose to the more difficult style of the speeches which still form our traditional list. There is the further advantage that the theme and treatment are absolutely different from those of the more familiar orations.

As for the language of this oration, there can be no doubt that it requires much less of explanation for the pupil at that stage than is the case of the Orations against Catiline. Fewer notes are required,* so that existing editions in which parts of our Fourth Verrine are included will prove sufficient, even if the editors proceeded upon the assumption that the normal class will begin with *Quousque tandem*. The teacher as well as the student is sure to be more interested in a subject of such universal appeal, and capable of illustration on every page. And it is quite certain that the reading of such passages will prepare the pupil to take up the Catilinarians and the Manilian Law in a totally different spirit and with a greatly improved prospect of finding what is really there.

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VERGILIAN ALLUSIONS IN NEWSPAPERS AND MAGAZINES

Among the interesting items of material on a table in the Service Bureau for Classical Teachers in New York City is a scrapbook in which Vergilian allusions from current newspapers, magazines, and other sources pertaining to modern life have been collected. It is, of course, a matter of common knowledge that classic English literature such as the works of Spenser, Milton, Shakespeare, etc., contain many reminders of the Roman poet whose Bimillennium we are preparing to celebrate. But the extent to which Vergilian lines have penetrated informal literature and the art of the day is not so well known. It is therefore very interesting to look over the papers of such a scrapbook as the one mentioned above.

The allusions appear in all sorts of places—in short stories, editorials, news items, poems, essays, feature articles, humorous and topical columns, book reviews, quotations from English classics, cartoons, programs of concerts, fashion notes, motion picture surveys, and advertisements for articles of the widest diversity imaginable.

Most of the allusions, as we should expect, are to the Aeneid—although we do find a few references to Vergil's other works. There is, for instance, a pastoral elegy closely modelled on Vergil, and bearing the title, "On the Death of Amyntas;" there is a poem called "Unchanged," likening two modern lovers to Vergil's

*Especially if the chapters on the plundering of Syracuse are left to the last.

Phyllis and her swain; and there is an editorial echoing parts of the first Georgic. But it is to the Aeneid that our attention is drawn most sharply.

Vergil's "Arma virumque cano" is quoted, translated, or suggested in almost countless passages. It appears as the title of a poem in a newspaper; in 1913, as a suggested slogan of victory for the suffragists when at last they shall triumph; as the title of a magazine, ARMS AND THE MAN—the National Military and Shooting Weekly. In paraphrased form, it appears in such titles as "Charms and the Woman;" "Arms and the Cigarette;" "Clothes and the Woman;" "Arms and the Race;" "Arms and Man" (an article on war); "Arms and the Book" (the effect of the war upon the publishing business); "Arms and the Colyum" (a poem beginning, "I sing of arms and heroes"); "Pride and the Man" and "Arms and the Girl" (both motion pictures), etc.

The episode of the Trojan horse is responsible for a large share of the allusions assembled. "Military Spies," begins an article of the war period, "have always been objects of rage and vengeance from the days when Sinon betrayed Troy to the time when André was hanged." In 1913, "The Trojan Horse" was the title of a new book of tales of advertising, by Herbert Kaufman—a book with the following as its keynote: "Commenting on how the Greeks won the siege of Troy, Harley said, 'So, when they couldn't get in from the outside, they got in from the inside—that's horse sense.'" A cartoon represents Ulysses as inquiring, "Think the Trojans will fall for this wooden horse?" And Nestor as replying, "Sure, they'll bite. They'll want it for a summer park attraction as a 'seeing Troy' car." A war story contains the words, "It was an extraordinary plan, of course, an unheard-of scheme; but it did not seem impossible. It was the Trojan horse on a grand scale." The attempted introduction of a bill with an objectionable rider is dubbed, in a congressman's speech, "The Trojan horse trick." A wartime cartoon in "Life" shows a throng of Germans laden with "propaganda," descending from a great wooden dachshund on the lawn of the Capitol at Washington, while Uncle Sam dozes on a bench. The cover of the "New Republic" for Nov. 6, 1915, bears the featured title, "Preparedness—A Trojan Horse." A newspaper article of the same period has the title, "Will England's Landships Bring Victory Like Trojan Horse Won for Greeks (*sic*)?" Coming down to more recent times, we find "The Christian Herald" of Sept. 8, 1928, copying from the "Saturday Evening Post" a cartoon entitled "The Trojan Horse," and dealing with the matter of the enforcement of prohibition.

The judgment of Paris is referred to frequently. "The Apple of Discord" appears as the title of a story in "The Saturday Evening Post." "South America as an Apple of Discord" is a cartoon from Rio de Janeiro. Another cartoon, entitled "The Judgment of Paris," represents Uncle Sam, as Paris, presenting the apple of the Presidency to Wilson, to the discomfiture of Taft and Roosevelt. A little later, a newspaper item states, "Apples of discord in the form of invitations to the marriage of Miss Jessie Woodrow Wilson and Francis Bowes Sayre have caused distress and dissension in Washington." A more recent allusion appears in the advertisement of a lace shop—a representation of the judgment of Paris in Point de Venise lace, as a suggestion for a trousseau!

Persons and mythological beings mentioned in the Aeneid are frequently referred to in the magazines and newspapers. A humorous column publishes the following, from a correspondent: "When Aeneas rescued his father from the burning city, no more was expected of him. But now friend pa insists that I write down his bright ideas and send them to the Line." A cartoon

with the title, "The Modern Aeneas," shows King Manuel making his escape with his family on his shoulders and a few treasured possessions in his hands.

A faithful friend is often designated a "fidus Achates," in stories as well as in newspaper articles. Cassandra seems especially popular in editorials scoring the indifference of the public to the vision of a great leader. Helen of Troy, of course, receives frequent comments in cartoons, stories, poems, plays, and advertisements. Palinurus is mentioned occasionally in verse. The story of Daedalus is often associated with aviation. Charon furnishes perennially amusing material for cartoons, one, for instance, in which the famous boatman, who has just installed a gasoline engine, remarks, "If there are any of you shades who know how to run this engine, you'll get your trip free!"

Scylla and Charybdis, the Harpies, Cerberus, the Sirens, Circe, and others of their ilk figure in both poems and cartoons.

Dido is mentioned in articles of every conceivable type, from original and serious poems to soap advertisements; and she even has been granted the signal honor of having named for her an elaborate breakfast robe, the creation of a distinguished designer! A striking parallel to Vergil's account of Dido's death appears in the following newspaper item: "Zekle, eldest daughter of Abdul Hamid, former Turkish sultan, dramatically committed suicide in the garden of her magnificent palace at Abusheir today. After the defeat of the Turks at Lule Burgas became known in the Ottoman capital, the princess built a funeral pyre with her own hands and decorated it with flowers and priceless tapestries. The servants were very anxious over their mistress' behavior but they did not dare interfere. The princess spent a long time in her apartments in silent prayer. Finally she came out, her hair flowing, attired in a long garment, ascended the pyre and applied fire to it. She was burned to death while the servants gathered around lamenting."

Quotations and translations from the Aeneid are frequent. *Dux femina facti; timeo Danaos et dona ferentis; monstrum horrendum*, etc., occur in editorials. *Fata obstant* is the title of a poem. *Tu regere imperio populos, Romane, memento*, etc., is quoted now of the modern Italians, now of the Anglo-Saxons. *Forsitan et haec olim meminisse iuvabit* heads a page of college news. *Facilis descensus Averni* was popularly applied to the Kaiser during the war. "She walked the goddess" is not infrequent among short story writers. *Ne cede malis* is used to advertise a brand of coffee. *Terque quaterque beati* is applied to successful apartment hunters, in a magazine story. *Tros Tyriusque mihi nullo discrimine agetur* appears as the motto of the North American Review. *Uncaeque manus et pallido semper ora fame* is quoted in an article on the speculators who pounced on free land in the West during the last century.

The rest of the allusions are of a varied nature. We meet "The Towers of Ilium" as the title of a modern novel. A concert program lists such musical numbers as "A Pagan Poem (after Vergil), by Loeffler." A magazine prints Conington's translation of Vergil's description of Vulcan's workshop. Another publishes a design for a mural painting in a boys' school—"Aeneas and His Chieftains at the Shrine of Ceres after the Fall of Troy." Two original poems published in a New York newspaper during 1928 are called, respectively, "Circe" and "A Trojan Boy Is Born." A New York paper carries an article headed, "Vergil Was Another of Those Farm-Bred Poets." A second newspaper prints an account of the earthquake that wrecked the town of Scilla, and quotes the Vergil passages that describe the place. Finally, Harry Kemp publishes in a magazine a poem called "The Air Derby—Suggested by Vergil's Description of the Galley-Race."

Within the past year, the Vergil references in magazines and newspapers have had a direct bearing, in most cases, on the Vergilian celebration. These will probably increase in number as the year advances. In any case, if the abundance of Vergilian allusions in the past affords any indication for the future, classes planning to make Vergil scrapbooks should not lack material.

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THE VERGIL BIMILLENNIUM AND THIRD YEAR LATIN

The peculiar merit of the third year work in Latin is that it represents that period of the work in which we see the beginnings of a feeling for the language, a *sprachgefühl*, as the Germans would say. Most of the difficulties of vocabulary, form, and syntax have been overcome, and increasing attention may be paid to form and thought content in the work in hand. Not that this needs to be made an end in itself, but the skillful teacher has gradually submerged the items that have played so large a part in the work of the first two years, and has brought forward the beauty in form and thought so masterfully expressed by Rome's foremost orator. In the Catilinarians, in the Manilian Law, in the Archias, the student has become increasingly aware of the rounded periods, the fullness of expression, the richness of historical background and allusion, and the mastery of speech. Here it is that we have been able gradually to develop the appreciation for literary form recommended in the Classical Investigation and incorporated in our State Syllabus.

Unfortunately for us and for our pupils, we shall not be able to carry this budding appreciation through to full fruition; most of our pupils will not find time in a crowded curriculum to take the fourth year Latin. We feel, of course, that the richness of the language as set forth in the glorious cadences of the Aeneid will develop appreciation for literary form and content, because the stumbling blocks of elementary study are out of the way, and because our pupils are more mature. Lamentable as it may be that this desideratum may be only partially realized, there is no reason why we should not, on the occasion of the Bimillennium of Vergil's birth, bring at least some of the interesting facts about the author of the Aeneid and his works to the attention of our pupils. That any active teacher of the classics will be eager to do this is self-evident; the problem therefore is the *where* and *how* rather than the *why*.

On these points we need not despair, for there are many points of departure in the work of the third year. I shall try to give specific instances. I feel that already many of you are anticipating me in the Archias. Yes, that is the speech which offers most opportunities. As for instance, "You ask us, O Grattus, why we take so deep an interest in this man? Because he supplies us with the means by which the mind is refreshed from the din of the forum, and the ears, wearied with wrangling, may find peace and quiet. Or do you suppose that we could have at hand so great a variety of subjects on which to speak daily, unless we developed the mind by study, or that our minds would be able to stand so much strain unless we relaxed them by that same study?" What an opportunity have we here to bring out the fact that Cicero, himself the out-standing character in Roman prose literature, pays so high a tribute to benefits of acquaintance with literature, from which the transition is easy to the outstanding Roman poet, Vergil, and at least a sympathetic exposition of his poetry,—"*poetam natura ipsa valere et mentis viribus excitari et quasi divino quodam spiritu*"

inflari," or "sit igitur sanctum apud vos hoc poetae nomen, quod nulla umquam barbaria violavit."

Let us hear what Alfred, Lord Tennyson, has to say of Vergil in the ode which he wrote at the request of the people of Mantua, to celebrate the nineteen hundredth anniversary of Vergil's birth:—

"Roman Vergil, thou that singest Ilion's lofty
temples robed in fire,
Ilion falling, Rome arising, wars and filial faith,
and Dido's pyre:
Landscape-lover, lord of language more than he
that sang the Works and Days,
All the chosen coin of fancy flashing out from many
a golden phrase;
Thou that singest wheat and woodland, tilth and
vineyard, hive and horse and herd;
All the charm of all the Muses often flowering in a
lonely word;
Thou that seest Universal Nature moved by
Universal Mind;
Thou majestic in thy sadness at the doubtful
doom of human kind;
Light among the vanish'd ages; star that gildest yet
this phantom shore;
Golden branch amid the shadows, kings and realm
that pass to rise no more;
Now thy Forum roars no longer, fallen every
purple Caesar's dome—
Tho' thine ocean-roll of rhythm sound forever of
Imperial Rome—

* * * * *

I salute thee, Mantovano, I that loved thee since
my day began,
Wieler of the stateliest measure ever moulded by
the lips of man."

Cicero and Vergil are in agreement in their appeal to the patriotism of the Romans; a strong national sentiment pervades their works. "The glory of the Roman people," says Cicero, "is at stake, a reputation which has been handed on to you by your ancestors, remarkable not only in all respects, but especially so in military matters; the safety of your allies and friends is endangered, and for this your ancestors have waged many bitter wars." Other passages would serve equally well. Elsewhere he says that the illustrious exploits of individuals redound to the credit of the Roman people, "quae quorum ingeniis efferuntur, ab eis populi Romani fama celebratur"—and when these are lauded by men of genius, the reputation of the Roman people is made famous by them. In the Catilinarians he says, "Now the country, which is the common parent of us all, hates and fears you. . . . Will you not reverence her authority, nor bow to her judgment, nor tremble before her might?"

You are all familiar with the pulsating patriotism of Vergil's lines:

"multosque per annos
errabant acti fati maria omnia circum.
Tantae molis erat Romanam condere gentem."

or the passage in which Jupiter reassures Venus, telling her of the Rome that is to be, concluding with the lines:

Nascetur pulchra Trojanus origine Caesar,
imperium Oceano famam qui terminet astris,
Julius, a magno demissum nomen Iulo."

or that thrilling passage of Book VI, where the ghosts of future Romans pass in review, and Anchises in conclusion says: "Excudent alii spirantia mollius aera":—

"Let the others better mould the running mass
Of metals, and inform the breathing brass,
And soften into flesh a marble face;
Plead better at the bar; describe the skies,
And when the stars descend and when they rise.
But Rome! 'Tis thine alone, with awful sway,
To rule mankind and make the world obey,
Disposing peace and war, thine own majestic
way:
To tame the proud, the fettered slave to free;
These are imperial arts, and worthy thee."

Again in the passage in which Cicero states that municipalities vied with each other to claim Homer as theirs, there is the opportunity to draw a parallel between the Aeneid and the Iliad and the Odyssey, that is, since the pupils are already familiar with the Odyssey through their English classes, a comparison with the Aeneid may readily be made.

Again, as Alexander stands at the tomb of Achilles, he exclaims, "O fortunate young man, to have had Homer as the herald of your valor!" Who is this Achilles? He is the greatest of the Greek heroes before Troy. Then turn to the references to Achilles in Books I and II of the Aeneid, read them, translate them, then tell your pupils about the author of this immortal epic!

"'Twas near the time when on tired mortals crept
First slumber, sweetest that celestials pour.
Methought I saw poor Hector, as I slept,
All bathed in tears and black with dust and gore,
Dragged by the chariot and his swoll'n feet sore
With piercing thongs, Ah, me! how sad to view,
How changed from him, that Hector, whom of
yore
Returning with Achilles' spoils we knew,
When on the ships of Greece his Phrygian fires he
threw."

Cicero was fond of country life; probably few Romans had more country homes than he. Tusculum, Antium, Astura, Sinuessa, Arpinum, Formiae, Cumae, Puteoli, Pompeii, all offered him their delights. His acquaintance with the Roman campagna and his love for it are manifested again and again in his writings. Mention Cicero's fecundity in writing, recall the varied subjects on which he wrote, note his extensive praise of the simple country life in the "De Senectute." It is but a short step from this to the Eclogues and the Georgics:

"Would I had time to sing the care
Of Roman gardens, rich and fair
And Paestum's roses, where each tree
Blooms twice a year and chicory
That loves a brook. . . .
The grass, the late narcissus too,
Leaves of acanthus curving round,
Myrtles that by the sea abound,
And ivy pale!"

One could also note that as Cicero had spent considerable time at Formiae and Cumae and so must have been familiar with the neighboring territory and Lake Avernus, so did Vergil spend much of his time in that same district, hence his inspiration in making the Cumaean sibyl his guide through Hades and in placing the entrance to the lower world near the lake because of its sulphurous vapors.

At the close of the first oration, Cicero calls down upon Catiline and his comrades the everlasting fury of the gods: "hunc et huius socios aeternis suppliciis mactabis." This will recall to you Vergil's description

of the entrance to the nether world, or perhaps the punishment of the damned:

"Even in the porch, the very jaws of Hell,
Vengeful remorse and Grief their couch had made;
There wan Diseases lodge, and sad Old Age;
And Fear, and Famine, Counsellor of Ill,
Degrading Poverty—all ghastly shapes;
Death, too, and Toil, and Death's half-brother,
Sleep,
Lusts of the Mind, and opposite to them,
Death-dealing War, the Furies' bed of steel,
And madding Discord, with her snaky locks.
Centaur in stalls, the Scylla double-formed,
There Briareus, he of the hundred hands,
And Lerna's snake, with its appalling hiss,
Chimera belching flames, Gorgons withal,
Harpies, and one Three-bodied Phantom form."

In life, these two, the one in prose, the other in verse, had thoughts that were closely akin. They loved Rome, and praised the simple country life as much as the glory of empire. The one locality knew them in death. Vergil was buried at Naples in the district he loved so well; Cicero met his death at the hands of the emissaries of Antonius near his villa at Formiae.

These, it seems to me, are sufficient points of contact between the two great men in Roman literature. Yet Quintilian, in his tenth book, adds yet another. The connection is through Cicero's references to Homer. Quintilian says, "Just as Homer serves as a most auspicious starting point among the Greeks, so does Vergil with us, without doubt the nearest (to Homer) of all the Greek and Latin poets of this sort. For I shall use the very words used by Afrus Domitius to me in my youth. When I asked him who in his opinion ranked nearest to Homer, he replied, "Vergil is second, and nearer to first than third."

In closing, let me quote Cicero: "Quae de causa pro mea consuetudine breviter simpliciter dixi, iudices, ea confido probata esse omnibus, quae a forensi aliena consuetudine et de hominis ingenio et communiter de ipso studio locutus sum, ea, iudices, a vobis spero esse in bonam partem accepta."

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NOTE: The quotations in verse are from "Selections from the Literature of Ancient Rome," DORA PYM (author), Harcourt, Brace and Co., publisher.

COTIDIE ALIQUID ADDISCENTEM

By ARTHUR H. WESTON, Lawrence College,—
Appleton, Wisconsin. A paper read before the
Wisconsin Latin Teachers Association in
November, 1929.

I believe I shall begin by taking a leaf from Cicero's book and telling you what I am not going to talk about. I have not come to discuss with you any of the problems connected with the actual technique of teaching, as for instance the direct method or any other method. We are all, I assume, teachers of Latin, and each one of us must be following some method, of course, good, bad, or indifferent. One person's method may be better than another's, and by a mutual exchange of ideas on the subject we may, and often do, profit. But there are other forces besides method and technique which help us toward the goals that we have set, and it is in some of these that I am at present most interested.

What does make a good teacher, anyway? Think of the good teachers, think of the best teachers, with whom you yourselves have studied. What were the qualities you admired most? In what did their excellence consist? Knowledge of the subject? Undoubtedly: you respected their learning. Ability to impart knowledge to others? Yes: you responded to their tactics. But there is still another characteristic which I think you would recognize as a vital element, and that is an ability to put one's self in the student's place, to accompany him along his course with an appreciating and comprehending sympathy: an element of personality which will certainly bear cultivating.

I knew a young man once who was an instructor in Freshman English in a college. His time was largely spent in criticism. The boys handed in their efforts at English composition to him, and he told them wherein they had made mistakes. He found so many mistakes to point out, he had so often to assume the rôle of superior wisdom, that this became a habit with him. It grew on him, and grew on him dangerously. He was ever improving his friends' diction, and correcting their opinions in an *ex cathedra* sort of a way, and was fairly on the road to grow up into a thoroughly disagreeable and dictatorial individual. But fortunately he was saved from that fate: he got married.

Now my main thesis this afternoon is to implore you, and to remind myself (for I prefer to put it in the hortatory subjunctive construction rather than in the imperative),—to suggest and urge, I say, that we never forget that we must be students as well as teachers. To remember this strengthens, and to forget it weakens a bond of union between ourselves and our students that must not be broken. However much we may know, we still have a great deal yet to learn, and *cotidie aliquid addiscentem*, as Cicero makes Cato say about Solon, ought to be one of our mottoes. Our younger friends must not get the idea that we know it all. We don't, and if they think we do, they are falling into a sort of idolatry which is dangerous and unhealthy, from whatever point of view you look at it.

As long as we profess to be teachers of Latin, we must still be students of Latin. We must be constantly improving and widening our acquaintance with the subject, in its manifold aspects. The teacher whose horizon is formed by the limits of the particular assignment then being taught, will not be a very good teacher. That goes without saying, doubtless; yet, reflect on it, extend its application, and see what conclusions it leads to. We are teaching, let us say, some selected portions of Caesar's *Gallie War*, year after year, and we know them pretty well. But is that all the Caesar we have read ourselves? Let's read the rest of the book; let's read the *Civil War* too, sometime. It's a good story. Or we are teaching a group of Cicero's speeches. In what other works of Cicero do we feel at home? We ought to read around a bit, in some of his other speeches, for example, some of his letters, his philosophical studies. We shall know him ever so much better if we do, and the better we know him the better we can help other people to know him. Or we are teaching Vergil, let us say. Of course we will read all the Vergil there is. But Vergil's works are Latin poetry. What do we know about Latin poetry, aside from this one author? Very likely we once read some Horace, some Catullus, some Lucretius; but we ought to keep up our acquaintance with these old friends. The Loeb Classical Library will help us to do that.

And so I might go on and use all my time in talking about this one feature of my subject. Perhaps I have said enough, though, to make my point clear that Latin literature alone is a wide field across which many of us are content to plod in one well-worn pathway. There are lots of flowers worth gathering in that field.

Or again, consider our general proposition from a slightly different point of view. In dealing with Latin, we are dealing with a foreign language. The more foreign languages we know, the better we are equipped to understand any given one of them. The Latin teacher should browse around in the modern languages, French, German, Spanish, Italian. French and German and Spanish are offered now in most college curriculums, and I imagine the majority of Latin teachers are somewhat acquainted with one or more of them. But Italian, which has some claims to be considered the most direct descendant of the language of the ancient Romans, is strangely neglected. It is quite possible to take a beginner's book and an elementary reader, and become able to find one's way around in Italian, in a surprisingly short time. I recommend that you try it.

When we are discussing the values to be found in the study of Latin, to justify its inclusion in an American school curriculum, we often emphasize, do we not, among other things, the widened and deepened knowledge of English, the language and the literature, which an acquaintance with the Latin language and literature can give? Examine the list of objectives which the Classical Investigation brought forth, examine the statements of some of our leading representatives, such as Dean West in this country and Professor Mackail in England, and I am sure you will find that this point is one of those most heavily stressed. Sometimes, too, we meet people who are skeptical of the validity of this argument, who urge the doctrine: study the subject you wish to learn about; don't study something else, in the hope that some reflected light may illuminate the object of your main interest. We all know the line of reasoning, and we know that it has a certain ring of plausibility. If you want to master English, study English, one will say, not some other language. If you want to understand English literature, read and re-read English literature, saturate yourself with it, not with some other literature. We all know the argument, I say, and we are all conscious of its fallacy and incompleteness. It is all right as far as it goes, but that is not very far. We hold the view that these subjects are not separated by impenetrable barriers from each other, but are related and overlap in a very real way, so that the study of the one does actually minister to a better comprehension of the other. One's mastery of English will be fortified by a study of the language to which English is so profoundly indebted, and one's appreciation of English literature will be enhanced by an understanding of those other literatures which have exerted an influence upon it. You can, in short, understand *anything* better if you will study, in connection with it, its origins, and the various forces which have shaped and moulded it and helped to make it what it is.

Now I believe that this lesson, which we would so often teach, has a very direct application to us ourselves, as Latin teachers. We stand before our students if I look at the matter rightly, as interpreters of all that is best in Roman life and civilization, interpreters of those achievements of word and deed which made Rome great. To a real Roman, we might indeed seem poor and inadequate interpreters,—that may be; but at least such is our ambition. This means that we must never cease our efforts better to understand and more worthily to interpret those achievements of which I speak. The literature is not all. The language as such is another side. Customs and manners, laws and institutions, roads and temples, are other aspects. But after all it is not with the shoes that Vergil wore, or the dishes from which he ate, that we are chiefly concerned, but with the thoughts he thought, and the words in which he clothed those thoughts, for thus do we come nearest to spiritual communion with him whom Dryden called "the best poet."

And Roman literature, I will venture to say, can be only imperfectly understood and appreciated without some knowledge of its Greek predecessors and models. What does Horace say somewhere?

"Graecia capta ferum victorem cepit et artis
intulit agresti Latio."

And Vergil:

"Ascraeumque cano Romana per oppida carmen."

If we take ourselves seriously as teachers of Latin, how shall we rest content with a partial and imperfect appreciation of that which we love so well? We are at the present time thinking much about Vergil, and seeking ways to honor his memory. One of the best ways is to read, intelligently and sympathetically, his works. But I am convinced that if Vergil himself could speak to us, he would tell us not to stop there. He would tell us that if we would understand him we should seek the waters of the same Pierian spring from which he drank. The time is past, I trust, when any critic would venture to dismiss the *Aeneid* as a mere imitation of the Homeric poems, and a rather poor imitation at that. But of course it would be equally absurd for one to attempt to repudiate the debt which the Roman poet owes to Homer and to the Greek tradition. We know that we can never fully evaluate this debt, without access to the same books which Vergil used, from many of which we seem at present to be forever debarred. But unless we carry it, plainly recorded, in our system of book-keeping, our accounts will fail to balance.

I have been struck by the truth of a remark which Mr. Mackail makes in his book on Vergil. The classics, he says, "may actually mean more to each successive age.—The masterpieces of poetry—actually grow in vitality and significance with the process of time, as they absorb and incorporate into themselves an added volume of intermediate imagination and experience." This service, let us say, Dante or Tennyson have helped to do for Vergil. This service Vergil himself has helped to do for Homer. To know either of these poets is to possess a key to the heart of the other. To know them both is to know friends, not rivals.

Now how shall we attain this desired familiarity with the Greek background? Through books about it and translations of it? These are good, and should be freely used. You might start, if you wish, with the book entitled "The Pageant of Greece," issued by the Oxford University Press. But in speaking to a selected group like an association of Latin teachers, I must say, go further, and acquaint yourselves with the original. Again I come back to the same objection we ourselves meet and the same line of reasoning we ourselves use, in urging the study of any foreign language at all, be it Latin or another. Why should a liberal education include the reading of other literatures in the original? Are not translations good enough? You know the rest. But I am not talking about Greek as an element in a liberal education; I am talking about Greek as an item in the professional equipment of the Latin teacher, which is a different story.

Do not shrink from the task as insuperable, and feel that you must wait till you have a year free for graduate study or till the next time you go to summer school. Everett Dean Martin remarks somewhere on the curious idea which is fostered by our modern educational system, the idea that you can't study a subject without going somewhere and registering for a formal course in it. Again remember that you are a selected group. You are experienced in these matters. You have been devoting yourselves for years to the study of one highly inflected language, to which Greek is closely akin. You know what sort of things to expect to happen, in the inflection of words, in syntactical constructions.

Let me tell you a couple of stories. I once knew a Latin teacher who had an ambition to work toward the doctorate. She knew she needed Greek. She bought a beginner's book and began to study it. She was simply amazed at the progress she made. "Why, how stupid I have been, all these years," she said to me, "never to have done this before. Why did not someone tell me what I was missing?"

The other story is about an elderly lady who had retired after an active life in the field of foreign missions. She also would know some Greek. I gave her a beginner's book and she went at it, with an occasional lift from another friend, but none from me. She also was amazed, and delighted. Her pronunciation may not be perfect, but she has come into direct contact with the *Iliad*. "Translations I have read", she told me, "but they pale into insignificance beside the original." And she was right.

Talk about a "glorious adventure,"—you will have the time of your lives if you will once set sail on the blue Aegean.

Let me try to reiterate the essence of what I have been saying in these words: it is not merely Roman, but Graeco-Roman antiquity, as the interpreters of which we ought to stand before our students. There was a period in my life when I thought it possible to study Latin and neglect Greek. I discovered my mistake. I discovered of how much I was depriving myself. I discovered that I could not gaze at the majestic grandeur that was Rome and remain blind to the divine glory that was Greece. And this is my message for you. I cannot put it in better form for an assemblage of Latin teachers than by using the words of wise counsel which Horace offered to his younger friends:

"Vos exemplaria Graeca
nocturna versate manu, versate diurna."

VERGILIAN POEMS

Dido and Aeneas

Proem

The Rome that Vergil knew and loved has passed;
The heavy hands of centuries at last
Have bowed her mighty head.
Her broken temples stand in spectral rest
And mutely speak of Time's ironic jest;
Eternal Rome is dead.

A task it was to found the Roman race;
But it is vanished now, and in its place,
About each sleeping street,
A lesser people walk, and oft is trod
The sacred dust of god and demi-god
Beneath a beggar's feet.

The language that the Forum used to know
Is hushed within the Forum long ago,
Its last re-echo fled.
No native lips remain today to pour
Its rolling cadence from the Rostrum, for
Now Latin, too, is dead.

Empire and race and language; all are gone,
And yet one golden voice will still live on
As years go by.
Let all the Roman ruins meet decay,
The words that Vergil wrote, that live today,
Shall never die.

And living, these strong words shall raise again
The crumbled walls, and to forgotten men
New life shall give,
As even now their mastery awakes
Long-sleeping gods and goddesses, and makes
Rome's heroes live.

GILLESPIE S. EVANS, '29,
Hughes High School, Cincinnati, Ohio.

Christmas Eve of Nineteen-thirty

I

Magia little knew,
There in her arms as Vergil lay,
Sweet, on his first birthday,
How, with two thousand years-to-be,
Out from the China sea,
Out from the farthest Western shore,
Pilgrims should come, to pour
Tributes of never-matched acclaim
Over her son's great name.

II

Magia could not dream
How with a half-millennium
Monks to their shelves would come,
Plucking, to throw in Christian fire
All fruit of pagan lyre,
Yet should preserve her Vergils' page,
Since of a Christian age
He had foretold; of peace begun
By Mary's sacred son.

III

Mary, Magia, twain!
Mother whose son the heights has trod,
Mother of Very God;
Say, is there ever purer joy
Than when an infant boy,
Helpless, and needing every good,
Speechless, yet understood,
Calls, and you hear, and wholly live,
Not to receive, but give.

DR. GEORGE V. EDWARDS,
City College of New York

INTELLIGENT PUBLICITY FOR THE CLASSICS

An Editorial in *The Chicago Tribune*, for
November 18, 1929

VALUE OF THE CLASSICS

The Inquiring Reporter the other day asked five wayfarers whether they thought the acquisition of foreign languages, either modern or classic, is desirable for Americans. The response, which we think was probably representative, was encouraging for the teacher of languages in our schools and colleges. Four of five answers were favorable, and we were pleased to find that only in one of the four were the classic languages discriminated against.

It has been a popular fallacy to call classic Latin and Greek dead languages. Because they are not spoken colloquially, or written or read by any one but scholars, does not prove them dead. On the contrary, they are living constituents of the speech of the day. The grocer, the plumber, the farmer is using them, is compelled to use them in the ordinary transactions of life. They are as common as his bread or coffee and more necessary. He cannot do without them, for they are an essential part of his communication with his fellow beings.

But the matter is broader than this. Leaving the question of speech, there is the question of the knowledge of classical thought. It may be gained without a reading knowledge of Greek or Latin through translations of classic literature. That is fortunate, for such command of either language as makes reading of the original forms easy and pleasurable will be accomplished by only a small minority. But it is our conviction that the thought and judgment of educated

men and women would be greatly enriched and strengthened by a knowledge of the Greek and Latin classics in translation. The tendency of our educated, even our conspicuous leaders to snap judgments, to quack social and political remedies, and to superficial diagnosis of current events would have a very wholesome and much needed correction in a knowledge of what men were thinking and doing two thousand years ago. It is a very enlightening experience to read Thucydides or Plato or Aristotle, to realize that they and Horace and Cicero and Caesar are not merely names for the bored schoolboy, but men like ourselves, though great men, dealing with problems of life which have not yet been solved and speaking to us with a voice astonishingly modern.

To know this is a profit as practical as any knowledge can be. The classics are not dead, but living, a treasure richer today than in the past, which every great civilization has profited by and built upon and which no people can afford to neglect. Our public leadership would be better for more of it. Our public opinion would be far wiser if it drew upon it.

The Chicago Tribune,
Nov. 18, 1929

ARE TEACHERS INTERESTED?

With a view to estimating the response on the part of classical teachers to the Vergilian movement, the Service Bureau listed for one month (October 15–November 15) the references which were contained in letters from correspondents. The total number was 600. This was, of course, exclusive of conversations with callers.

ANNOUNCEMENTS

VERGILIAN LECTURES

Schools which are planning special celebrations or lectures in honor of Vergil during the years 1930 and 1931 and wish to secure speakers may receive helpful suggestions by communicating with Rollin H. Tanner, Chairman of the Committee on Vergilian Lectures, New York University, University Heights, New York City.

The eight Radio Talks entitled "Two Thousand Years of Vergil," delivered recently at Pittsburgh by Professor Evan T. Sage, may be secured at cost price (60 cents) from the Radio Manager, Mary Frances Philput, University of Pittsburgh Studio, Pittsburgh, Pennsylvania. Ask for Radio Publication Number 53.

BOOKS

"Enchantment Tales for Children," Retold and Pictured by MARGARET EVANS PRICE, may be secured from Rand McNally and Company, Chicago and New York for \$1.50. This book should be in every Junior High School not only for the use of Latin and Greek teachers but for English instructors as well.

All teachers of English and of the Classics in the secondary schools will want to see the new edition of George Hebert Palmer's translation of the Odyssey, published by Henry Holt and Company. Very beautiful colored illustrations by N. C. Wyeth add charm to the book. Price \$5.00.

"Greek Tales For Tiny Tots," told by JOHN RAYMOND CRAWFORD and illustrated by PAULINE AVERY CRAWFORD, has just been published by the Public School Publishing Company at Bloomington, Ill. All parents with a sense of humor will want the young son or daughter to have this book. It is a charming presentation for very young children. Price \$1.00.

MATERIAL FOR DISTRIBUTION

I. In Mimeographed Form

This material is lent to teachers upon payment of postage, or is sold for five cents per item unless otherwise indicated. The numbering is continued from the December issue.

391. Two ancient summaries in verse of the twelve books of the Aeneid.
392. Some ancient epitaphs of Vergil, found in medieval manuscripts of the ninth century.

II. Supplements

The 44 Supplements now in stock may be secured as single issues, price 16 cents as a rule. Titles are printed in the five Leaflets which contain a list of Service Bureau material available for circulation.

III. Bulletins

For titles of I–XIV, see previous issues of LATIN NOTES or Leaflets I–V.

XV. Vergilian Papers. Price 20 cents.

This bulletin has been prepared especially for adult readers, although certain papers are within the range of interest of high school seniors. It consists of inspirational articles which should appeal to the members of Vergilian Reading Circles, prepared by the following persons:

Joseph Auslander and Ernest Hill, authors of "The Winged Horse;" J. W. Mackail, author of "Vergil and His Meaning to the World of Today;" Professor Norman DeWitt (Victoria College, Canada); Marbury Ogle (Ohio State University); Harlan Ballard (Pittsfield, Massachusetts); H. Rushton Fairclough (Amherst College and Leland Stanford University); George Hadzits (University of Pennsylvania); and Frank J. Miller, (Latin Professor Emeritus of the University of Chicago).

XVI. Sight Passages for Training in Comprehension. Thirteen private schools in and around Philadelphia have selected passages from classical authors which (often with adaptation) are suitable for practice work on the part of pupils who are looking forward to examination in a "comprehension" test. Questions are annexed to each passage, the answers to which bring out the extent of the pupil's grasp of the thought back of the Latin words. To make possible a wide use of this material (prepared and edited by John Flagg Gummere of the William Penn Charter School of Philadelphia) the price has been set at 10 cents for single copies and 5 cents if purchased in quantities for class use.

XVII. The Teaching of Vergil (in process of preparation).

XVIII. A Journey Through the Lower World—a Dramatization of Vergil's Sixth Book of the Aeneid. Prepared by CAROLINE FARQUHAR, High School, Wilmington, Ohio. Price 20 cents.